

Amazing Blouses Are Making Their Appearance as Winter Season Opens



Above, on Left—Smart little white flannel sport blouse trimmed with black eyelet embroidery and black tie.

Right—White satin blouse. Sleeves embroidered in jet and rhinestones. Belt a roll of satin embroidered in jet and rhinestones.

Below, on Left—Green crepe de Chine blouse embroidered with silver thread. There is a silver belt with green snake head.

Centre—Black satin blouse trimmed with black astrachan.

Right—Blue crepe blouse embroidered in bright colors. Collar and cuffs bound with black satin cire ribbon.

Buyers Have Brought From Paris Models That Are Sure to Be Interesting.

By ANNE RITTENHOUSE.

PARIS set its heart upon blouses in the early autumn, and American buyers brought to this country several new models that are bound to be interesting and important.

They put the white shirtwaist definitely in the shadow, reducing it to the type of thing that one buys for service and for the hours when one is not arrayed for the public eye. Even in sports there is a different kind of blouse worn from what has been considered correct. The English have led Americans to wear the tailored shirt of silk, muslin or flannel. They tucked under the skirt and demand a belt. They are still worn, still liked, but they are not in the list of things called new.

It is not easy to get the favorite sport blouse in this country, but it soon will be, for so many women have admired the heavy silk tricot sport blouse that the buyers are sending to Europe for it and will soon manufacture it in this country. These blouses slip over the head, but they depart from the oblong neck line and they do not present the severely wide flattened expanse of material across the chest. Only the slender woman could stand such a trying experiment with material. If she had undue curves of the bust, if she was large in the diaphragm, if she wore corsets with a middle bone that insisted upon standing away from the figure she appeared at her worst in the type of bodice that was fashioned after the manner of a chest protector.

These new silk tricot blouses are arranged in a far more graceful line. They come in front in a V-shaped line and the upper skirt goes across the figure, giving a modified surplice effect. The skirt, which goes around the hip line, is a part of the blouse, but heavily woven in alternating stripes which gives it a solid appearance. The lightness of the weaving keeps it from stretching and losing its snug appearance about the body.

Such blouses are preferred above all others for elegant and tailored suits. Women choose them in gray, beige, white, and wear them with whatever morning suit they possess. They catch the surplus neck with an ornamental pin, and often they wear a narrow belt about the normal waist line, which keeps the soft tricot to sag above it in a manner which gives the new silhouette.

Flannel Blouses Appear.

The next choice after the silk tricot blouse is one of white or beige flannel. This struck a new note in the fashions of autumn. The flannel blouse was worn lower in America before this season, but it was fashioned on the line of a man's shirt and was tucked under the skirt.

The new blouse between over the skirt in order to tighten the hip line and lengthen the waist line, for with the coming of long skirts it is necessary to give the figure in at the hips in order to present harmonious proportions.

These white flannel blouses are thin and they are made in any fashion one likes, but the majority of them catch their brilliancy to the addition of bright color. The white blouse trimmed

with black is very good. Narrow strips of black velvet, taffeta or grosgrain ribbon are used. There is wool embroidery also, and applications of black velvet in striking designs.

If a gray or blue suit is to have such a blouse as an adjunct, the applications are in dark blue or crimson or violet and white. There are blouses which owe their brilliancy to large designs like a Japanese crane. These are put on the right side of the front instead of the middle of the back, as the Japanese wear them. They were widely featured in the department shops in Paris during September. Crepe de chine was used more often than flannel, but the smart women adopted the idea for all sorts of material. This is another fashion which is more suitable for the young and slim than for other types of women.

Next to the flannel blouse is a culottes blouse of knitted wool or silk which has straight lines of color going around it. It is fashioned after the Indian blouses which were brought out in America last winter, but the designs used on the new ones are more suggestive of thought and study than those with which we are familiar. They represent genuine Indian figures.

There is a wide attempt in Paris, and now in America, to use small animals, crudely drawn, as embroidery and this idea puts the new kind of Indian blouse in the first rank of fashion.

The idea is a strong suggestion of the caveman's drawings in some of the work which is sold by great houses at high prices. Probably the return of the world to a certain kind of savagery suggested these primitive designs. They are strangely different from the work that has gone before and have nothing in keeping with the artificiality of the embroidery which has been followed for centuries.

Two years ago it would have been considered crude, not to say sensational, to wear a white woolen blouse which had a row of small colored birds around the hips, each bird as stiff and solid as though it were cut out of wood. To-day such birds are commonplace, and the observer is lucky if he does not find all kinds of small animals parading around a woman's figure.

Corsetless Figures and Blouses. The corsetless figure demands the blouse that run down to the hips, and this in itself has been a factor against the sport blouse which tucks under a skirt put on a tight waistband. The modern woman wears her sport skirt snapped or buttoned to the lower edge of a straight corset cover, with the weight swinging from her shoulders.

There is no use for any woman to hold up her hands in horror over the suggestion of corsetless figures. Speaking in strict truth, there are a few figures on which some type of corset is not placed, but the word corsetless refers to the absence of the boned corset which has been accepted for centuries.

The large majority of women wear bands that do not extend above the waist line. They have elastics by which to hold up the stockings. And these elastics are omitted from the front of the corset, and two stout ones are placed at the back so that this band will not slip upward.

There could be no more revolutionary reversal of established fashion than this very thing, but after two years of struggling the corset people have won the public to their side. Naturally the comfort of such corsets has much to do with their adoption. The woman who comes to pull her diaphragm over the edge of a corset and holds in her abdomen with the strength of double-ply laces is only too glad to accept a fashion which permits her to expand to her normal size.

When this fashion became thoroughly entrenched among women it was useless to ask them to wear blouses that tucked in under the skirt. Only the women who continued to wear boned corsets above the waist line continued to go along the old path. The rest took to the overblouse and to a skirt attached to a straight bodice with the happy assurance that at last they could be fashionable and comfortable.

There is no doubt in the minds of

separate blouse, considered as the best part of a frock, was not appreciated by women. It saves them from a steady diet which is brought about when one must wear the same costume every day—and this is what most women have been compelled to do since the era of high prices. Women like changes in clothes as men like it in food and they leap like a trout at bait to any glittering substance that floats on the surface of the stream of fashion. The desire for variety in one's clothes is indeed so deeply in human nature that it is a wonder that the public succeeds as well as it does in the partial acceptance of a uniform for each season.

Two blouses to one skirt tickles the fancy of a woman more than two pairs of shoes or two hats. She is permitted four blouses to one skirt this winter, so she should be ecstatically happy. It is not necessary for her to choose a black skirt as a foundation for these gay and festive blouses; she may choose gray, mauve, beige, rust, Havana brown, French blue and deep Burgundy. There

is also an entirely new tendency toward myrtle green, which was begun in Paris in the summer and has come across the ocean, somewhat delayed in its passage. It is the best kind of color to choose for a separate skirt if a woman is weary of black and dark blue. There is no doubt of the fact that the latter color is a makeshift factor in fashion as it has been.

With a cloth skirt it is no longer poor judgment to wear an ornamental blouse of satin that covers the hips. If any one glances over the new tunics which are offered to the public they will find that black and white satin not only play a leading role, but they attach to themselves fur, metal, embroidery and Italian cutout work.

Some of these blouses are strongly peasant in their suggestion. They are broad at the shoulders, sagging at the hips, tightened by a broad and garish belt and full of skirt. One wonders if it is necessary to pay much money for anything so unimportant as an under-

skirt. If the fashion for short skirts were still in existence it would be easy to add an extra band to one of these tunics and call it a gown.

There are other kinds of tunics than these voluminous affairs which carry all the glory of the frock. There are long, slim, severe shapes that are bodily taken from the civil war era. They, too, were worn with long, full skirts, the difference being that the skirts of those days were flounced, and to-day they drip in points. There is a black satin blouse trimmed with astrachan which looks as though it were copied from *Godoy's Magazine*. This type of blouse does not stand alone in the fashions. It has many imitators. And they carry a band of fur up the middle, around the hem and at the neck in a stiff manner that gives one a feeling of the tight jackets worn by those Austrian romantics who once sang and danced through the Strauss operas. So sedate a blouse as this, made of black satin and black fur, would serve with more skirts than black, for the fashion is set for black

hats and slippers as accessories to all costumes.

A black blouse, hat and low shoes are worn with a gray skirt, a green skirt, a Burgundy skirt and stockings that are always the color of sunburnt legs. This particular kind of stocking has not gone out of fashion, and it is accepted in Paris as the one color to wear at all hours of the day and evening.

In addition to the one color of stocking there is also the one color of slipper, which is black. The fact that a woman does not have to worry about matching up her shoes and stockings to her frocks is a comfort in these frantic days. "Life must be smoothed out or we shall go to an early grave," is the phrase that most women use every day. Whatever, therefore, takes off a few of the anxieties from the mind is the thing to be accepted.

Let no woman feel that she can put demure sleeves in any of the new blouses that she desires to build to enliven her dark skirts. Sleeves in blouses are as curious as they are in frocks. They represent the ingenuity of a hundred designers. They are square, running from armhole to wrist line; they are long, light at the wrist, with width and fullness above the elbow; they are half tight to the elbow and finished with immense bell shaped ruffles, upon which is placed trimming of a brilliant character.

The belt is as important as the sleeve. If you take up the idea of Paris, you will wear a vivid green snake with jeweled eyes about the hips, which is another of the fashions taken from that Carthage that was destroyed.

FASHION NOTES.

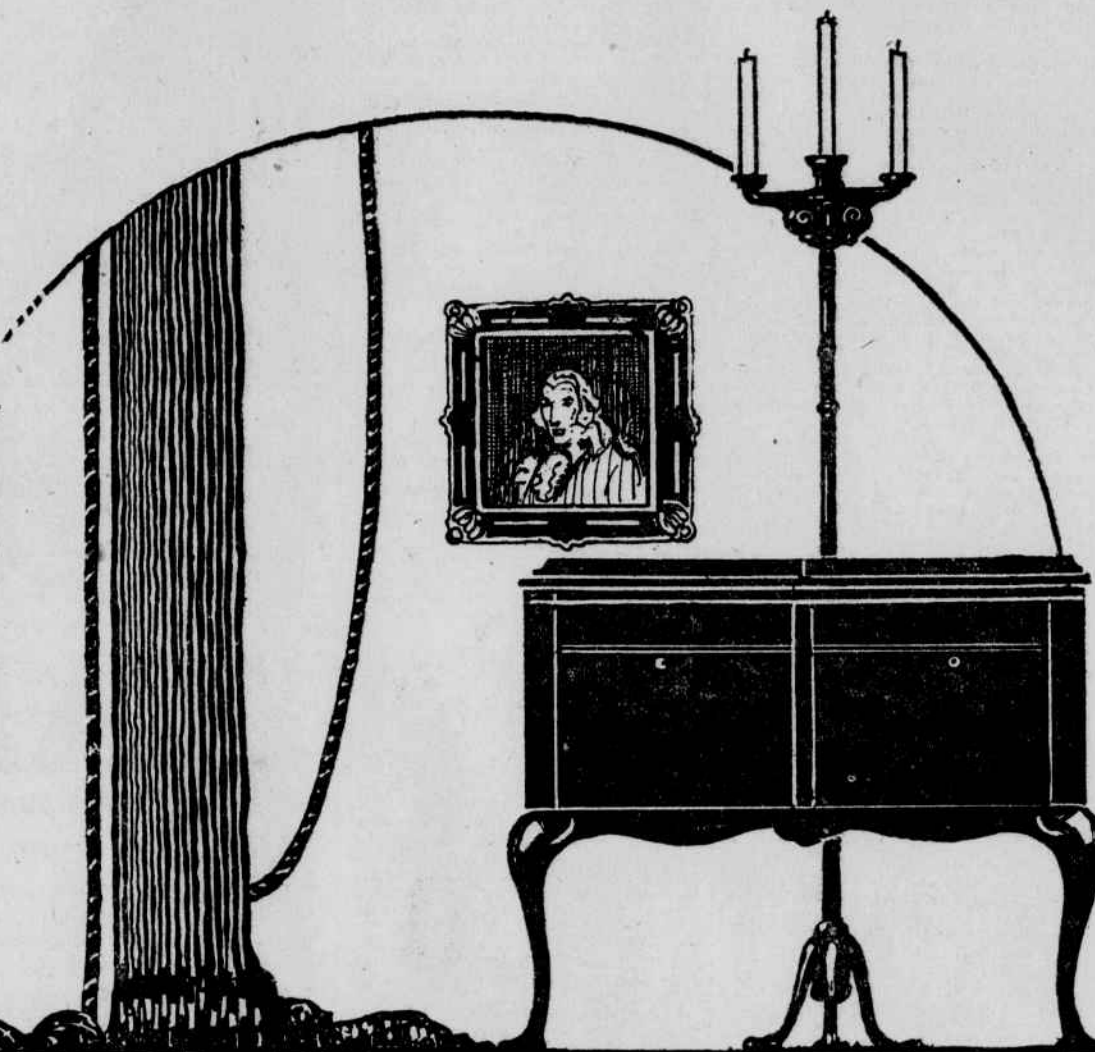
Some of the new fans have painted sticks of amber. Rose and blue, gold and green are laid over the amber in the finest tracery of flowers and leaves.

Feathers for the hair are mounted on combs. One striking coiffure ornament of this sort is a bunch of sweeping, curving cock feathers in scarlet, mounted on dark tortoise shell prongs.

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